

express different characters in music with great success. Each one of the four movements have distinctively different feelings to them, not found in any of the others. Tonight's performer gave the American premiere of this work at Weill Recital Hall in New York in 1988. With the same work, he has previously been awarded the prize for the "best interpreter of Czech Music" at the 1986 Prague International Music Competition. *Alex Klein*

DER HIRT AUF DEM FELSEN (THE SHEPHERD ON THE ROCK)

"The Shepherd on the Rock" is most probably the last work that Schubert ever wrote, one month before his death in mid-November, 1828. It has more the feeling of a concert aria than a song, in part because of its extended form, but also because it is one of only two instances in which Schubert used a second instrument to accompany the piano and voice (and the only time he used the clarinet or, as we have decided to do this evening...the oboe!). An unusual feature in the work is that it also contains the texts of not one, but two poets - Wilhelm Müller (the beginning and the end), and Helmina von Chezy. *Craig Sheppard*

When on the highest rock I stand,
gaze down into the deep valley
and sing:
from afar in the deep dark valley
floats up the echo
of the ravines.

The further my voice reaches,
the clearer its echo
from below.
So far away my beloved one lives,
wherefore I yearn so ardently to be
where she is.

With deep grief I am consumed,
my joy has gone,

abandoned am I by earthly hope,
and so lonely here.

So longingly sounded my song in the
wood,
so longingly through the night,
drawing hearts to heaven
with wondrous power.
Spring is coming,
spring, who is my friend,
and now I make ready,
make ready to journey.

The further my voice reaches,
the clearer its echo
from below.

1994-95 UPCOMING EVENTS

- October 23, Faculty Recital: Carole Terry, organ. 4 PM, St. Mark's Cathedral.
- October 24, Voice Division Recital. 7 PM, Brechemin Auditorium.
- October 28, Littlefield Organ Halloween Concert. 12:30 PM and 8 PM, Walker-Ames Room, Kane Hall.
- November 4, Jazz Artists Series. 8 PM, Brechemin Auditorium.
- November 6, Faculty Recital: Soni Ventorum Wind Quintet, 3 PM, Brechemin Auditorium.
- November 9 and 11, UW Opera: ALBERT HERRING. 8 PM, Meany Theater.
- November 13, UW Opera: ALBERT HERRING. 3 PM, Meany Theater.
- November 15, Student Concerto Competition. 7 PM, Meany Theater.
- November 21, Contemporary Group. 8 PM, Meany Theater.
- November 22, Collegium Musicum. 8 PM, Brechemin Auditorium.
- November 28, University Singers. 8 PM, Meany Theater.
- November 28, Percussion Ensemble. 8 PM, Meany Studio Theater.
- November 30, Wind Ensemble. 8 PM, Meany Theater.
- November 30, Jazz Combos. 8 PM, Brechemin Auditorium.

University of Washington
THE SCHOOL OF MUSIC

F32
1994
10-18

presents a



School
of
Music
University
of
Washington

Faculty Recital:

MUSIC FOR OBOE, VOICE
AND PIANO

with

ALEX KLEIN, OBOE
CARMEN PELTON, SOPRANO
CRAIG SHEPPARD, PIANO

8:00 PM
October 18, 1994
Meany Theater

DAT#
12.445

PROGRAM

CASS#
12.446

DAT
ID 2 from TEN SONGS OF WILLIAM BLAKE..... Ralph Vaughan Williams
I. INFANT JOY (9'50) (1872-1958)
II. A POISON TREE
VI. THE SHEPHERD
V. THE LAMB
III. THE PIPER

ID 3 SONATA FOR OBOE AND PIANO (1938)..... (12'04) Paul Hindemith
MUNTER (1895-1863)
SEHR LANGSAM - LEBHAFT

ID 4 SONGS on Rückert poetry..... (9'00) Clara and Robert Schumann
ER IST GEKOMMEN (Clara) (C. Schumann, 1819-1896)
SCHNEEGLÖCKCHEN (Robert) (R. Schumann, 1810-1856)
LIEBST DU UM SCHÖNHEIT (Clara)
WIDMUNG (Robert)

INTER MISSION

CASS SIDE A
CASS SIDE B

ID 6 SONGS..... (6'23) Richard Strauss (1864-1949)
LIEBESHYMNUS (Karl Henckell, 1864-1929)
ICH TRAGE MEINE MINNE
CÄCILIE (Heinrich Hart, 1855-1906)

ID 7 SUITE FOR OBOE AND PIANO (1959-60)..... (21') Klement Slavicky
PASTORALE (b. 1910)
SCHERZO
TRISTE
BACCHANALE RUSTICO

ID 8 DER HIRT AUF DEM FELSEN..... (12'10) Franz Schubert
arr. for soprano, oboe and piano by the artists (1797-1828)

Paul Hindemith's SONATA FOR OBOE AND PIANO, in two movements, was written in one of the most troubling times of the 20th century. The first movement seems to point out the idiosyncrasies of war. The oboe and the piano begin the piece in different rhythmic paces, the oboe playing in 4 and the piano in 3. New themes are still underdeveloped when they are abruptly replaced by others, in a "musical conquest" of sorts. This movement, however, does not "end." Instead, it "fades away," as if its contents will continue forever. The second movement presents the idea of peace, with a long, soft melody inspiring one to leave behind the feelings brought up by the first movement. The "Lebhaft" part of the movement brings, through a fugue, the idea of harmony as well. To further emphasize the values of peace, the movement ends after a long section repeating over and over the second theme of the movement, first by the oboe alone, and then gradually adding more voices in the piano for a triumphal end. In the sonata form of musical composition, the second theme is commonly the more peaceful, relaxed one. Hindemith's choice to end the piece in such a manner may reflect one's insistence on peaceful solutions to the problems surrounding the composer at the time. This sonata was written in Germany in 1938. Alex Klein

During the year 1894, while Robert Schumann was waiting for the end of the court battle to win the right to marry Clara Wieck over her father's objections, he wrote the song collection Myrthen, dedicating it to Clara and starting with the Rückert song Widmung (Dedication). In their first year of married life Clara and Robert wrote and published together a collection of songs set to Rückert's Liebesfrühling; selections of Clara's contributions are offered this evening. The poet continued to be an inspiration to Robert, who set Schneeglöckchen in a cycle of children's songs in 1849. Carmen Pelton

HE CAME IN SNOW AND RAIN
(ER IST GEKOMMEN)

He came in snow and rain
and his oppressed heart met mine.
How could I guess
that our paths would cross?

He came in snow and rain
and took my bold heart.
Did he take mine? Did I take his?
The two hearts found each other.
He came in snow and rain.

The blessing of Spring has come
and my friend cheerfully goes forth as
I behold his departure.
I know that he remains with me over
life's pathways.

SNOWDROPS
(SCHNEEGLÖCKCHEN)

The snow that only yesterday in flakes
fell from the sky,
hangs now, frozen, as bells today
from tender stems.

The snowdrop bell rings out, what
signifying in the silent wood?
Oh swiftly come! The wood rings
springtime in.

Oh come, leaf, blossom, flower,
you who still dream,
all to spring's sanctuary!
Without delay!

One of the qualities of Vaughan Williams that marked his strength as a composer was his interest in writing for all occasions in which music could have a place. The collection of TEN BLAKE SONGS, one of his last compositions, was written for a short biographical film called THE VISION OF BLAKE to mark the poet's bicentenary.

Carmen Pelton

INFANT JOY

"I have no name:
I am but two days old."
What shall I call thee?
"I happy am,
Joy is my name."
Sweet joy befall thee!

Pretty Joy! Sweet Joy,
but two days old.
Sweet Joy I call thee.
Thou dost smile,
I sing the while,
Sweet joy befall thee!

A POISON TREE

I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I water'd it in fears,
Night and morning with my tears;
and I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night,
Till it bore an apple bright;
And my foe beheld it shine,
And he knew that it was mine,

And into my garden stole
When the night had veil'd the pole:
In the morning glad I see
My foe outstretch'd beneath the tree.

THE SHEPHERD

How sweet is the Shepherd's sweet lot!
From the morn to the evening he
strays;
He shall follow his sheep all the day,
And his tongue shall be filled with
praise.

For he hears the lamb's innocent call,
And he hears the ewe's tender reply;
He is watchful while they are in peace,
For they know when their Shepherd is
nigh.

THE LAMB

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed,
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?

Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb, I'll tell thee,
He is called by thy name,
For He calls Himself a Lamb.
He is meek, and He is mild:
He became a little child.
I a child, and thou a lamb,
We are called by His name.
Little Lamb, God bless thee!

THE PIPER

Piping down the valleys wild,
piping songs of pleasant glee,
On a cloud I saw a child,
And he laughing said to me:

"Pipe a song about a Lamb."
So I piped with merry cheer.
"Piper, pipe that song again;"
So I piped: he wept to hear.

"Drop thy pipe, thy happy pipe;
Sing thy songs of happy cheer:"
So I sang the same again,
While he wept with joy to hear.

"Piper, sit thee down and write
In a book, that all may read."
So he vanish'd from my sight,
And I pluck'd a hollow reed,

And I made a rural pen,
And I stain'd the water clear,
And I wrote my happy songs
Every child may joy to hear.

IF YOU LOVE BECAUSE OF BEAUTY (LIEBST DU UM SCHÖNHETT)

If you love because of beauty, then do
not love me!

Love the sun, it has golden hair!

If you love because of youth, then do
not love me!

Love the springtime, it is young every
year.

If you love because of treasures, then
do not love me,

Love the mermaid, she has many
shining pearls.

If you love for love, O then do love
me,

Love me forever, for I love you for
eternity.

DEDICATION (WIDMUNG)

You my soul, you my heart,
you my bliss, O you my pain,
you my world in which I live,
my heaven you, to which I float,
O you my grave, into which
my grief forever I've consigned,
You are repose, you are peace,
you are bestowed on me from
Heaven.

Your love for me gives me my worth
your eyes transfigure me in mine,
lovingly you raise me above myself,
my good spirit, my better self!

STRAUSS SONGS

HYMN TO LOVE (LIEBESHYMNUS)

Hail to the day when you were born,
Hail to the day when I first beheld
you!

Lost in the sparkle of your eyes
I stand here, lost in dreams of bliss.

I seem to see heaven opening up
Which from afar I only sensed,
And now I may truly see the Sun
Which I only knew in my longing.

How lovely the image that greets my
sight!

In this sight how great my joy!

In prayer I call upon my fate:
Stay, oh stay, and never change!

I BEAR MY LOVE (ICH TRAGE MEINE MINNE)

I bear my love, with rapture mute,
about with me in heart and thought.
Yes, that I have found you, sweet
child,

will cheer me all my allotted days.

And though skies be dim, the night
coal black,
bright shines the gold sun's splendor
of my love.
And though the world may sinfully
lie, I'm sorry--
the bad world must be blinded by
your purity's snow.

CÄCILIE (CECILIA)

If you but knew
What it means to dream
Of burning kisses,
Of walking and resting
With the beloved,
Eye to eye
And caressing and chatting --
If you but knew,
Your heart would turn to me.

If you but knew
What it means to long.

Slavicky was born in Moravia in 1910 and has, through a long career in the musical arts in Czechoslovakia, become one of that region's top composers. The Suite for oboe and piano, finished in 1960, serves as an example of his ability to